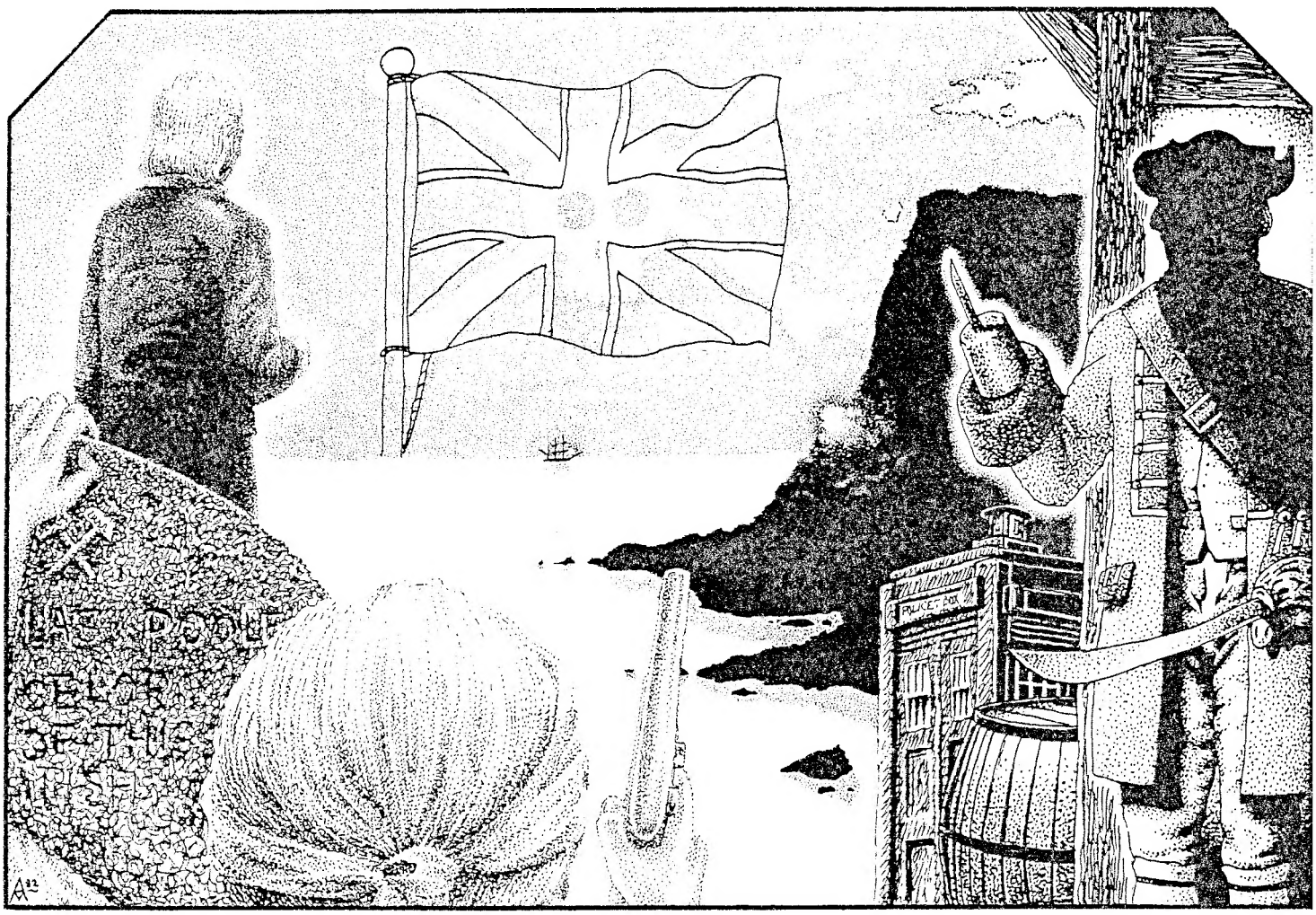
DOCTOR WHO

SERIAL CC

THE SMUGGLERS

by BRIAN HAYLES

An Adventure in Space & Time



An Adventure In ~SPACE AND TIME~

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The TARDIS materialises inside a cave near the sea and, until they step outside to explore, Ben and Polly disbelieve all that the Doctor tells them. They are, in fact, on the coast of seventeenth-century Cornwall and, after a short walk, they meet a worried churchwarden named Joseph Longford. Following initial distrust, the Doctor sees he is injured and sets right Longford's dislocated hand. In gratitude he tells the Doctor to remember these words: "This is Deadman's secret key - Smallbeer, Ringwood, Gurney." Immediately following the travellers' departure, Longford is knifed by a pirate, Cherub, who has witnessed the meeting.

The Doctor and his friends arrive at an inn owned by Jacob Kewper when news comes of the murder. Cherub, along with other pirates, storms the inn and takes the Doctor to their ship and its Captain, Samuel Pike. Ben and Polly (who is mistaken for a boy) are then arrested, charged with Longford's murder. (He used to be one of the mates of the pirate Captain Avery, along with Pike and Cherub.) Longford knew where Avery's treasure is buried and Cherub believes the Doctor now knows the secret. By a ruse, Ben and Polly escape and Kewper visits Pike to ascertain if he will purchase contraband goods. However, after he realises Pike's true identity, Kewper is held captive along with the Doctor whilst the pirates go ashore.

Ben and Polly manage to capture the murderer - or so they think; for he is, in fact, Josiah Blake, a Revenue Officer. Pike and Cherub meet the Squire about a business transaction and Blake is ordered by the Squire to take Ben and Polly away after they accuse Cherub of murder. While Kewper and the Doctor escape from the ship and meet up with Ben and Polly at the village, Blake fetches the militia. Pike hears of the Doctor's escape and decides to send some pirates to loot the smugglers' cache, while he and Cherub search for Avery's treasure. The Squire is told by Kewper of Pike's real identity, and in the church crypt the Doctor works out Longford's riddle - the names are those on tombstones. The Squire and Kewper join them, but Cherub kills Kewper, and the Doctor is forced to reveal his clue. He and Pike discover the treasure, but Blake arrives with the militia. The pirates lose the struggle and Pike is killed...

Having left Cornwall, the temperature inside the TARDIS drops alarmingly, and the Doctor announces that they have landed at the coldest place on Earth.

DRAMA EXTRACT

Drawing his flintlock Kewper, with the Squire behind, descended the stairs of the crypt. At sight of the muzzle aimed in his direction the Doctor drew himself up to his full height and fixed the wily innkeeper with a steely look. "And what are you doing here, sir?" he demanded.

Kewper chuckled. "The same as you, my friend. Seeking Avery's treasure."

"Aye. You may not have murdered the Churchwarden, but this," said his companion, indicating the three's presence in the crypt, "does indeed show that you're more than innocent travellers."

"And what name might yours be?" inquired the Doctor.

The Squire gave a modest bow. "Edwards, sir, Squire Edwards: local magistrate..."

"Oh, let's not waste time on formal greetings," snarled the innkeeper with impatience. "The secret, old man!"

"For what purpose?"

"To forestall Pike," replied the Squire, "and..."

"...And to line your own pockets." Ben's blunt comment had the desired effect. The Squire's face twitched and he regarded the young sailor with a mixture of suspicion and guilt. Ben nodded knowingly. "Yeah, a fine magistrate you are."

"Hold your tongue, cur!" said Kewper. "Riches are for those that takes them."

"I hope you don't expect me to help you," added the Doctor mildly.

"You'll talk, Doctor." Kewper pulled back the hammer on his pistol and aimed it towards Ben and Polly. "Or these young sprigs will die for it."

The Squire's eyes darted from the Doctor to Kewper. This sudden talk of violence alarmed him, and even the remote possibility of his good name being besmirched by association with murder was not at all to Edward's liking. He licked his lips and nervously motioned to the hard-faced innkeeper. "Kewper - surely not..." The arm was shrugged off.

"Be not lily-livered now. This gold is not for weaklings."

"I will not kill in cold blood," affirmed the Squire.

"He knows the secret. He must be made to talk."

"Not by this unholy threat. Let them be bound and we'll make a search ourselves."

"What? And waste precious time? This is madness. The threat alone and he will talk."

The Squire shook his head vigorously. "Not even that will I stomach, sir. Let us behave like gentlemen."

"Gentlemen?" snorted Kewper contemptuously. "Was this gold got by gentlemen? Is it now to be got by kindness?"

"I will have my way!" The Squire's voice grew in volume as worry gave way to recklessness. "Don't cross my temper I say, or I can have thee hanged if I will!"

Kewper spotted the Squire reaching inside his coat for his own pistol. He stepped back to cover all four figures in the crypt, but there was a note of indecision and worry in his eyes as well. "Threaten me with the rope, then you will stand with me on the gallows," he blustered.

The Squire's features tightened. "You grow overbold..."

"The rope will make more mark on your fine skin," cried Kewper.

Amidst all the arguing everyone failed to notice a new figure slinking down the steps. As the row between the Squire and his smuggling partner reached its peak there was the sound of a knife whipping through the air. A second later the point of the blade thudded into Kewper's back, stilling his protests forever.

As the innkeeper's body dropped dead to the floor the pirate Cherub stepped into view. Cocking back the hammer on a flinklock he took quick aim and fired. A terrified scream from Polly filled the air...

STORY REVIEW

Tim Robins

'The Smugglers' marks a return to sanity for the historical adventure after the horrors of 'The Gun Fighters'. Brian Hayles cobbles together 'Jim Davis', 'Treasure Island', 'Kidnapped' and Peter Pan's Captain Hook to create a blood-and-thunder yarn of seventeenth-century smuggling. Having at one time been a school-teacher he would have been eminently aware of such literary sources, and indeed 'The Smugglers' seems more derived from these and the traditions of Hollywood than historical fact or research. The cast shamble their way through the adventure with an excess of "oohs" and "ahhs"; but, although stereotyped, their portrayals add a great deal of atmosphere which passes as authenticity. Moreover, 'The Smugglers' never becomes a farce or a pantomime, despite such portrayals and despite a great deal of humorous dialogue. Much of the story involves a lot of running around through caves and secret tunnels, with most of the characters being captured and escaping, only to be captured again at various points in the plot. The result was harmless fun, and more than just a little diverting.

It all begins with some amusing scenes featuring the Doctor and his new companions Ben and Polly. At first the Doctor seems annoyed at their presence aboard his ship: "How dare you follow me into the TARDIS!" he snaps at Ben. "The distractions. I really thought I was going to be alone again." Despite this ill-feeling the Doctor begins to accept Ben and Polly's company, if only so he can enjoy his favourite pastime - showing off. The Doctor wastes no time in telling Ben and Polly of the enormity of the situation they are in. "You are now travelling through Time and Space," he proclaims. "Yes, well, make sure I get back by tea-time!" Ben retorts.

In Ben and Polly the Doctor has found spirited companions. Ben may have been a Cockney stereotype, but he never becomes irritating like some of the Doctor's companions are wont to do. Instead, Ben brightens the adventure considerably with his quips about the smugglers - "a right bunch of yobos" - and the Doctor and Polly - "a right couple of nut cases". Polly, too, treats everything with almost child-like enthusiasm. Thrown in "goal" on suspicion of murder, and with the Doctor kidnapped, she can still find the situation "pretty exciting". Of course Polly is still a 'Doctor Who' female companion and does tend to scream, cry and collapse at the sight of rats, danger or violence (not necessarily in that order). It is Polly, however, who dreams up the trick of pretneding she is possessed by a warlock (the Doctor) who will kill their goaler, the boy Tom, which aids Ben's and her escape from their prison. She is at least resourceful.

The Doctor strides flamboyantly through the adventure, and for a change he seems to revel in the possibility of danger. When Polly attempts to walk to a train station, believing she is still in the 1960s, the Doctor chuckles, "You may know where you are, my dear, but not when! I can foresee oodles of trouble!" The Doctor's dignity, his air of superiority, remains unruffled even when the smugglers insist upon calling him "Sawbones". About the homicidal and sadistic Cherub the Doctor remarks (to Captain Pike), "I find your friend rather a bore."

Captain Pike himself is an interesting character. A ruthless, bloodthirsty pirate, yes, but he likes to be thought of as a gentleman. "You are neither a barbarian or a savage," the Doctor remarks. Pike cannot help but be taken in by the Doctor's appeal to his egotistic belief that he is in some way a better man than the cut-throats with whom he associates. The Doctor presses his advantage when commenting about his drink: "...A very fine old Madeira - indicative of your general taste, sir, if I may say so." The most amusing conversation which reveals Pike's double nature is with Cherub, his henchman. Cherub distrusts the Doctor and spits: "He's

like a snake, Captain!" The Captain turns on Cherub: "One more word out of you and I'll slit your gizzard!" (then to the Doctor): "Now, let us talk together like gentlemen..."

The story itself is positively soaked in intrigue. As in a Dennis Spooner script, nobody is quite who they seem. Confusion between who is on the side of good and who on the side of evil abounds. The Doctor is mistaken for a real physician; Ben and Polly for murderers; the revenue man for a smuggler; the Squire, the churchwarden and the innkeeper are all revealed as smugglers, and Pike mistakes himself for a powerful man able even to defy the curse of Avery's treasure. Cherub is the ultimate deception. His angelic name belies the fact that he is the most bloodthirsty villain of all.

For a large part of the adventure the Doctor and his companions want nothing but to escape back to the TARDIS. It is only when Pike threatens to destroy the innocent people of the village that the Doctor feels a moral obligation to stay and help.

If an underlying theme for this story is to be sought for then the most likely is that of the influence of Fate. At the beginning Ben and Polly are told that the Doctor cannot control the TARDIS: they are all helpless victims of the forces of Time. Once they land they are forced into an adventure of which they want no part. The tide cuts them off from the TARDIS and the Doctor happens to learn the secret of the location of Avery's treasure. Ironically, he cannot interpret the secret, and those who can don't know it! Ben and Polly are accused of a murder they aren't even aware of and to emphasise the theme of Fate the Doctor foretells the innkeeper's future with a pack of playing cards. Eventually, all who seek the gold for greed fall foul of Avery's curse. As the Doctor says to Polly at the end of the adventure, "Superstition is a strange thing, my dear - sometimes it tells the truth."

As it is 'The Smugglers' marks a fine end to a tradition. This is not only the last historical story to feature William Hartnell as the Doctor, but the last true Hartnell story of all. Recorded and filmed as the last serial of the third recording block (see 'Season Three Special Release', page 03-05) it has a character that the following serial would lack. For now, Hartnell portrays the Doctor as we have known him in many adventures: infuriating, supercilious, arrogant, he storms his way through the story mixing these qualities with an almost impish humour. If Hartnell was ill at the time it certainly doesn't show.

At the same time, however, 'The Smugglers' marks a return and an end to the Hartnell historical as it should always have been. 'Doctor Who' itself has, for the greater part, always been a costume drama. It is stagey because its origins lie with the stage. The historical adventures were ideal vehicles for this, and the best of them often proved better than the science-fiction adventures in terms of overall quality. 'The Smugglers' is up there with the best, possessing aspects of the romance and "colour" of 'Marco Polo', the care and attention given to 'The Aztecs', the impact and slickness of 'The Crusade', and would have made a far more fitting end to the Hartnell era than 'The Tenth Planet'. However, it must be hoped that when people consider the really great Hartnell stories their thoughts will turn to historical adventures like this.

So once more the companions enter the TARDIS to become victims of the whims of Fate. Ben and Polly shiver with the cold, the Doctor looks gravely at the scanner and proclaims: "We have arrived at the coldest place in the world."

RADIO TIMES

DATED: 10th. September 1966

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5.50

THE wandering doctor has two new fellow-travellers with whom to share the new adventure which begins today, and a fine rumbustious adventure it is. The spot where the errant *Tardis* chooses to materialise is on a remote and wild stretch of the English coast, and the time is the seventeenth century. Both piracy (in the shape of Captain Pike and his villainous crew) and smuggling (represented by the Squire, the Churchwarden, and the Innkeeper) are flourishing locally; and the travellers very soon find themselves in desperate conflict with both elements.

The new voyagers who are pitched so suddenly into this hornets' nest are Ben, a no-nonsense Cockney able seaman, and Polly, a somewhat impulsive secretary. *Dr. Who* followers will remember that these two first strayed into the Doctor's orbit during the affair of the War Machines, those deadly devices controlled from the Post Office Tower. Polly is played by Anneke Wills, wife of the actor Michael Gough who was the Celestial Toymaker in an earlier *Dr. Who* story; and she has been seen in the film *The Pleasure Girls*. Ben is Michael Craze, whose main interest apart from acting, is to produce his own films, one of which will soon be seen in London. He has appeared in the *Cliff* and *Dixon of Dock Green* series for BBC-tv.

The rest of the cast includes such familiar figures as George A. Cooper, Terence de Marney, and Paul Whitsun-Jones. The director is Julia Smith (late of *Dr. Finlay's Casebook*).

THE DOCTOR

Paul Mount

Viewers who saw the very first episode of 'Doctor Who' were confronted with a new and novel twist to what they had come to expect from their TV entertainment. For this somewhat bizarre title character - the mysterious 'Doctor' - who appeared to be the villain of the piece; an aggressive, intolerant and, above all, potentially dangerous anti-hero. This initial role reversal for the first thirteen episodes was where the original fascination of the series and the character lay. For three months fascinated viewers watched this unusual figure lead his unwilling 'hostages', Ian Chesterton and Barbara Wright, from one perilous situation to another, apparently with little thought for their safety or lives, or those of anything around him, beside himself and his grand-daughter Susan. Uppermost in the Doctor's mind at all times in those early days was a safe (and perferably swift) return to the safety of the TARDIS.

The turning point for the Doctor and, in many ways, the series itself, came with 'Beyond The Sun', in which the TARDIS went haywire, plunging back in Time, and causing much confusion, both mentally and physically, to its occupants. The Doctor bitterly accused Ian and Barbara of sabotaging the ship, which resulted in Barbara at last standing up to the petulant old man and giving full vent to her fury. When Barbara finally came up with the theory which helped to save all their lives, however, the Doctor was forced to do something totally alien to him: back down and apologise.

From this point onwards, all barriers seemed to be broken down - or at least crumbling fast. The electric resentment on all sides faded away, and we could honestly feel that the Doctor now considered Ian and Barbara his friends. He was not above reminding them in his more aggravated moments that they were unwelcome intruders aboard his ship, but now the Doctor generally became more 'kindly', explaining things - reluctantly perhaps, but usually with good humour, and there was a genuine feeling that he was enjoying the extra company aboard the TARDIS.

Through all this, the Doctor was still very much the alien, whose strict code of ethics regarding his temporal wanderings he would allow no-one to challenge. Although human in form, he was never quite human; but, as he lost his grand-daughter, Susan, at the end of the second Dalek serial, there was a heavy sadness in his eyes. At one point, even Ian and Barbara confirmed our suspicions when Ian suggested that the Doctor may be going "a bit senile". An exaggeration, evidently, for the mind of the man was as alert and as sharp as ever, and 'The Romans' depicted the Doctor in unusually physical mood, as he did battle with his would-be assassin.

Violence in all its manifestations always remained totally abhorrent to the Doctor, but it was a sad fact of his life that his involvement almost inevitably led to conflict amongst those around him, resulting in bitter power struggles and, ultimately, the loss of too many lives. The Doctor always strove to remain beyond this; peaceful solutions were always uppermost in his mind; always a strong believer in the power of the spoken word and precise, reasoned discussion. The frustration must always have been that those whom he dealt with were not so inclined.

As time wore on, though, the Doctor softened even more; 'The Romans' saw him engaging in several heavy bouts of wise-cracking, and he began to take on the mantle of the 'benevolent grandfather' figure (the laboured "crotchety old man" description he has so often been beleagured with only occasionally suiting him now).

Ironically, though, the first Doctor took leave of his public - and his body - in a return to the earlier style. The lazy humour was missing from his final serial, and the sharp, demanding authoritarian was firmly back in his place.

It is in the nature of things for people to change as time and experience inexorably mould them into different individuals. On a purely personal level it sometimes seems difficult to believe that the irritating, comic old septuagenarian of, say, 'The Gun Fighters' is the same fascinating enigma of 'The Daleks'. Even aliens are human sometimes.

ROGUES GALLEON

Trevor Wayne

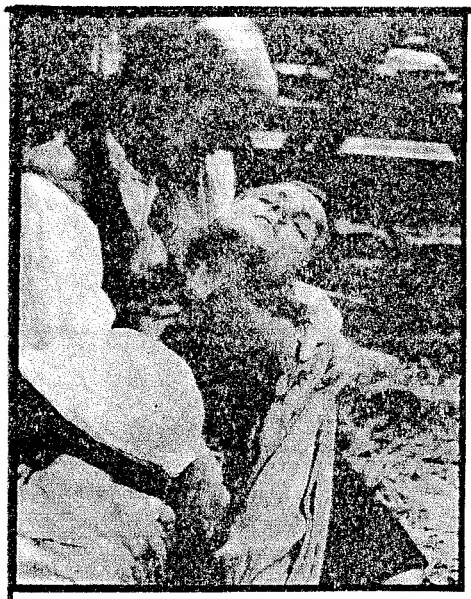
"Holy Joe" Longford, the ex-pirate turned churchwarden/smuggler and secret custodian of pirate treasure, is derived from both Ben Gunn of 'Treasure Island' and the characters of 'Doctor Syn'. This latter work had (like the former) been filmed in the fifties by Walt Disney, and again in 1961 by Hammer Films as 'Captain Clegg' with Peter Cushing in the title role. Two more pirate films starring Christopher Lee followed and most of these portrayed pirates and smugglers as Robin Hoods in sea boots. Brian Hayles' characters, however, come rather closer to the truth.

Widespread smuggling was inevitable with high taxes levied on popular luxury items. Whole coastal communities, from their Squire down, saw the opportunity of making easy profit. Paul Whitsun-Jones' officious and greedy Squire Edwards provides a neat sketch of what such a highly placed (magistrate) smuggler might be. Prepared to break the law in order to make a profit, but wary lest his position of privilege in society is undermined by scandal or ultimately by his arrest and conviction by the King's Revenue men. The Squire is a vain, pompous and avaricious soul; he thinks he can both outwit and overrule Blake, the Revenue officer, when in fact neither is the case. He is already suspected of smuggling from the outset. Apart from this, Blake's part in the story, other than arriving at the denouement with the "cavalry", is reduced to little more than a cipher to enable the "heroic" part to be left to both the Doctor and Ben.

Jacob Kewper, the innkeeper and confederate of the Squire, has rather less to lose than his leader, but is nevertheless hostile to and suspicious of strangers, the sort of behaviour that would alert even the dullest Revenue officer. Unlike the Squire he is prepared to sanction violence when he thinks that the prize or the risk is high enough.

The villainy of the smugglers pales beside that of Samuel Pike and his crew. These brutal rovers of the high seas are mercenaries plundering shipping and coastline alike, sometimes with the King's sanction but often without. Morgan, of whom they speak, was actually knighted by Charles II and made Deputy Governor of Jamaica, instead of swinging from a yard-arm. Avery, whose treasure the pirates seek, in actual fact returned to England from his depredations in the Indian Ocean with a pocket full of diamonds, but was cheated by some Bristol dealers and died a pauper. Pike, we are told, is the deadliest pirate alive. . He is a brutal man, horribly shown by the hooked blade he wears in replacement for a severed hand (Long John Silver and Captain Hook are clearly his literary ancestors). For all his terrorising of his shipmates it is revealed in the end that he does not have so much control over them; he cannot prevent them sacking the village, for in truth they only follow him because he leads them to plunder. He even has to duel with his lieutenant, Cherub when he tries to take all Avery's treasure for himself. His attitude to morality is perhaps summed up when he describes the Doctor's solution to the problem of the fate of the treasure and the village as "the foolishness of an honest man".

It is George A. Cooper's portrayal of the sadistic Cherub that almost steals the entire story. This brute is prone to delivering a fatal stab in the back and is a keen and expert torturer devoted to mutilation. Seemingly the devoted hound of Pike (although his manners leave a great deal to be desired, as he demonstrates when taking a drink with his Captain and the Squire) Cherub finally succumbs to his own greed and tries to take all the treasure for himself. He fights a final duel with his Captain, the man for whom he had killed and tortured so many others, and meets his end, like his shipmate, Jamaica, on the terrible pike.



technical observations

Although eventually scheduled as the first story of the fourth season, 'The Smugglers' had originally been planned as the climax of Season Three (see 'Season Three Special Release', page "S3-05"), thereby ending the longest season to date with a very fine production. The grand scale of this show - or the ambition to achieve such - was based around very extensive use of location filming. In terms of the sheer volume of location footage used 'The Smugglers' easily compares with the other two major location stories of Hartnell's era, 'The Dalek Invasion of Earth' and 'The War Machines'. In this case, however, the production crew were faced with the additional need to give a period feel to the locations chosen.

Experienced director Julia Smith was selected by Innes Lloyd to handle this show as she was known to have a wide knowledge of Cornwall and the Cornish coast. The location unit based itself in Penzance for the week-long filming schedule. From there the team travelled each day to locations between Land's End and The Lizard. The furthest journey made was to Ruan Minor, where all that remained of a once thriving village was its primitive stone church which became the central setting for the script.

The beach scenes were the most difficult to shoot as the plot called for the TARDIS to materialise in a cave. A suitable cave was found at Church Cove which had the necessary height to accommodate the full-size prop, but to get to it required some very tricky negotiation down the steep slopes from the cliff roads above. In those days the TARDIS prop itself was more or less a single prop, unlike the later versions which could be readily collapsed down into flat sections. Thus moving it down the slopes, along the beach and into the cave was no mean operation.

Similar logistical problems had to be overcome with getting the floodlights set up. Although very little filming was done outside, full daylight location filming almost always requires natural light to be augmented with floodlights.

The technique of night-for-day filming was used for the one night-time location scene as groups of smugglers signal to each other across the cliff-tops of the impending arrival of "merchandise".

A small stately home of the period was used to represent the Squire's house, while a small village near Swanage was suitably dressed up to look like the village featured in the story. In this case "dressing" was mostly provided by crowds of extras, all garmented in costumes of the seventeenth century, courtesy of the BBC's very extensive stock wardrobe.

More stringent "dressing" had to be supplied for the inn and Pike's ship - "The Black Albatross". In the case of the former, a stone barn was kitted out with an inn sign and a period doorway, while for the latter a local fishing smack, hired from Newlyn Harbour, was adapted with ropes and deck fittings to simulate a wooden sailing ship.

With the ship only part of the deck was "dressed". Very tight camera angles were used to eliminate seeing any contemporary artifacts such as a funnel or any part of the hull which might look like metal.

A wooden longboat was also hired by the production crew for scenes of the pirates rowing to and from the shore. Although actors like George A Cooper were required to go into the longboat, William Hartnell was substituted by David Blake Kelly for any such scenes.

The week of location filming for this story was done in mid-summer but such are the proclivities of the British weather, for most of the time the team faced days of dull and, most pointedly, windy weather - giving rise to some bouts of sea sickness among members of the cast and crew required to shoot aboard the fishing boat.

Episode one of the story opens with inserted footage from the previous story showing the TARDIS dematerialising from Fitzroy Square, London, 1966.

The script for episode one called for a stormy night background to the inn scenes. Unable to film a convenient stormy night on location the cloud and storm effects were later prefilmed from an electronic process similar to that used to generate the cloud effects seen in the opening titles.

Some special costumes needed to be designed for this story, most notably the one worn by Michael Godfrey as Captain Pike. Living up to his name, Pike had his right hand replaced by a savage-looking implement, midway between a butcher's axe and a marlinspike. This prop and its wrist clamp were gripped from inside by Godfrey's own right hand - thus the right hand sleeve of his costume needed to be longer than the left to conceal his true hand and wrist. Two other special costumes needed to be worn by the victims of Cherub's knife. When Cherub killed both Joseph Longford (the churchwarden) and later Jacob Kewper he does it by throwing his knife. In reality the knife never leaves George A Cooper's hand. All throughout the "death scenes" the victims wear costumes with an embedded knife fixed into the backs of the jackets - thus needing careful camera angling to avoid these being seen prematurely. As the knife is thrown each time the camera first shows Cherub aiming his blade, then whip-pans across to the victim (with suitable sound effect later added) who, by then, has turned around to display the knife seemingly now sticking out of his back.

The highlight of episode four is the fight between the revenue men and the pirates in and around the church crypt. Although some of this is done on location the majority of the fight, done by Derek Ware and a team of ten stuntmen, was recorded continuously in the electronic studio on the big crypt set. This had to be so as the budget would not run to using Ealing film studios for this sequence. As Terry Walsh has often recounted the numbers of fighting pirates and revenue men were maintained by having each stuntman play several roles. As one "dies" he crawls out of camera shot to receive a new wig and jacket, before returning afresh to the fray.

As a money saving measure no incidental music whatsoever was used in this production.

The link scene to the next story, set in the TARDIS, ends with the three travellers gazing up at the scanner showing a picture of hazy snow. This was done on the set of episode four of 'The Smugglers' and was not reused for the subsequent serial.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "CC" — FOUR EPISODES — BLACK AND WHITE

PART 1	-	10th. September 1966
PART 2	-	17th. September 1966
PART 3	-	24th. September 1966
PART 4	-	1st. October 1966

CAST

Doctor Who.....William Hartnell
Polly.....Anneke Wills
Ben.....Michael Craze

Churchwarden.....Terence de Marney
Cherub.....George A. Cooper
Jacob Kewper.....David Blake Kelly
Tom.....Mike Lucas
Squire.....Paul Whitsun-Jones
Spaniard.....Derek Ware
Captain Pike.....Michael Godfrey
Jamaica.....Elroy Josephs
Blake.....John Ringham
Gaptooth.....Jack Bligh
Extras: Pirate Daniel.....Les Clark
Steve Kirby, Tony Madison
Harry Tierney, Ricky Lansing
Roy Stanton, Leslie Bates
Raymond Bales, George Charles
Hugh Fraser, John Guest
Bill E. Raynor, Terence Connolly
Gary Wuler, Daniel Sinclair
David Felton, Alan Lesley
Ray Marioni, Roland Robinson
Leonard Kingston, Peter Day
Terence Jones
Film Sequences only..... John Jose
Gordon Craig, Richard Courtney
A.R. Serle, Malcolm Attmere
Dennis Symons, Reginald Hitchin
Christopher Newman, Allan Matthews
Charles Mitchell, Philip Williams
William Thomas, John Weaver
F.W. Stoker, R.C.F. Cane
Fighting Stuntmen.....Buddy Windrush
Ian McKay, Fred Windrush
Valentino Musetti, Mike Horsburgh
Bill Weston, Malcolm Douglas
Terry Walsh, Brian Mulholland
David Newman
Doctor Who's doubles.....Albert Ward
David Blake Kelly

TECHNICAL CREDITS

Fight arranger.....Derek Ware
Production Assistant.....John Hobbs
Assistant Floor Manager..John Hansen
Costume Supervisor.....Daphne Dare
Make-up Supervisor.....Sonia Markham
Story Editor.....Gerry Davis
Designer.....Richard Hunt
Producer.....Innes Lloyd
Director.....Julia Smith